

## The Monthly Musical Record.

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### JOHN SEBASTIAN BACH AND GEORGE FREDERICK HANDEL.

A PARALLEL.\*

IT is almost impossible to resist the temptation of placing side by side for comparison these two great masters, Handel and Bach; sons of the same country—nay, even of the same division of it, the electorate of Saxony—born in the same year, both struck with blindness before their death, their lives and career, their aims and ideas present so many analogous features that some indulgence may be claimed for dwelling on it. It was more than chance, this simultaneous appearance of two mighty geniuses destined to effect reforms in almost every branch of music. The chief aim of both was directed towards a realisation of the highest and most ideal principles of the art; but the means they adopted and the ways by which they reached their goal were quite different; and very fortunate was this difference, for we owe to it a double development of the art, which would otherwise not have been attained. For we have here, instead of two artists standing opposed to each other as rivals, two natures working together, though unconsciously, towards a higher and nobler completeness of the art they loved. It seemed almost as if

"One science only will one genius fit,  
So wide is art, so narrow human wit;"

inasmuch as one mind had not the capacity to conceive all the elements that make up the entirety of an artistic work of the highest class. The gifts had been divided; for here we have two composers who, although their works show many diverging characteristic features, nevertheless meet at length; for their final and highest intentions and aspirations are identical.

We find Sebastian Bach diving into the very depths of religious feeling; indeed, so entirely was he penetrated by the most pious tendencies of his time, that his genius was only called forth in its highest development by a subject deeply and immediately connected with the mysteries of religion. If we except a little insignificant operetta, we do not find that he ever composed a lyrical drama, or cared to cultivate the field of secular music, save in his instrumental works. The bent of his genius was chiefly towards lyrical composition, and the true value of his artistic development is perhaps seen more fully and clearly in his instrumental than in his vocal compositions. The scope of Handel's activity was a wider and more extended one; and it is the dramatic feeling which reigns foremost in his ideas; the *opera* was his principal school, and *history* was the field which yielded the fullest and most abundant harvests to this mighty toiler of the artist-world. His religious faith took fast hold of the entire Biblical history; and his free and independent mind, unfettered by any temporary religious fashion or sectarian bias, enabled him to recognise direct from revelation, and the recorded truth, the unchangeable and the eternal in the Divine law. He wrote few essentially sacred works for the immediate use of the Church; but in his oratorios the religious is never at war with the secular principle. His artistic feeling is more reverential and appreciative, more descriptive and universal, and his greatest achievements are to be found in vocal music.

An analogy with their artistic activity is to be found in their outward life. Bach's lot was cast in a narrower sphere. Little accustomed to mix with the world, and far more secluded than Handel, he never left Germany; and during the twenty-seven years he held the appointment as Cantor of the St. Thomas' School of Leipzig, the only journey he undertook was on the occasion of his well-known, interesting, and highly satisfactory visit to Frederick the Great of Prussia. But this retirement was due more to his individual taste than to ordinary circumstances. Bach did not, like Handel, strive to assimilate, so to speak, a generality of artistic influences with his own genius. Handel was influenced by three different countries, Germany, Italy, and England, though he adopted from the two latter only so much as proved the universality of his mind without effacing his German nationality. It is a question whether foreign travel and foreign study would have had such an influence on Bach as they had on Handel. Although Bach wrote overtures in the *French*, and concertos in the *Italian* style, his German character everywhere preponderates. Again, we would not say that Handel became an Italian because he appreciated the models of Scarlatti or Steffani; by such studies he obtained a breadth and fulness as well for his outward life as for his art; whilst Bach, studying chiefly to bring all the specific German art-features to the highest perfection, rather than to go beyond them, even in some degree kept aloof from foreign influences. Handel proved and matured his genius in every possible form; he wrote church and chamber music. He worked his way through the "sound and fury" of the opera, till he gained the glorious calmness and clear splendour of the oratorio. Bach, on the other hand, sat at his beloved organ, quiet and serene, living his unobtrusive, idyllic, unworldly life in the sanctuary of the church. After his marvellous and incomparable works of instrumental music, he devoted his time to sacred works, and the fulness of Bach's intellectuality, and the strength of his religious devotion, revealed itself here with such wonderful power, that *his works will endure so long as music itself shall last*.

Handel enjoyed the elastic and lively spirit of the Italians, and loved the noise and bustle of the London world. Bach's peaceful and quiet life rolled on like a placid stream in the quietude of an old-fashioned, steady-going German town. Although Bach's appointment as choir-master at Leipzig was a modest and unassuming one, it still offered to him manifold opportunities for the exercise of his great faculties; and that he profited by these opportunities, his numerous motets, cantatas, and minor sacred compositions bear witness. He had to compose much, to conduct much, to play frequently on the organ. Handel was best pleased when he had an opportunity of employing his energetic mind, his wonderful pertinacity, in combating all possible obstacles. Not that he actually sought them; but he certainly never attempted to avoid a difficulty by which he might gather experience and strength. First he conquered his father's opposition, which would have prevented his becoming a musician; in Hamburg, by his industry and indomitable will he triumphantly overcame the intrigues of his rivals; he withstood the temptations offered by the prospect of a charming but luxurious and somewhat lazy life in Italy, and worked hard and zealously in furtherance of his art. When he became a bankrupt in London (through his unfortunate speculation as lessee of the Opera) he sat down with greater energy than ever to his desk, to compose oratorios.

Through good and evil report he remained true and devoted to his art, and did not seem to care for outward signs of distinction. He even refused to accept the

\* Compare with it, Arrey von Dommer's History of Music. Leipzig, 1868.

honorary doctor's degree offered him by the University of Oxford, and retained his independence through all the stages of his life; and this independence, a great and noble trait in Handel's character, did not originate in pride or stiffness. It was merely the natural and simple bearing of a man who finds in his work its exceeding great reward, and to whom accordingly the prizes that await the successful courtier, and the man of the world, are but vanity and vexation of spirit. Bach, although his outward life was quiet and untroubled, had an artistic life as rich and fruitful as that of Handel; an ever-active, wonderfully energetic enthusiasm for his art forbade him to rest on his laurels, or to be satisfied with what he had done, while yet there was more to achieve. Higher and higher his genius soared to reach the point that shone forth to his master-mind, a distant star that beckoned him ever onward; and this honourable ambition is the more to be admired, as the circumstances of his daily occupation, the manifold prosaic duties of his general life, might well have daunted a less ardent and single-minded man.

E. PAUER.

#### THE NEW "COTTA" EDITION OF THE PIANOFORTE CLASSICS.

##### SECOND ARTICLE.

IN our last number, we gave our readers some account of the general purpose and scope of this new edition of the classics, and showed in what important respects it differed from all its predecessors. It is now our intention to notice in some detail the volumes of which it consists, and to point out in what way the promises of the editor in his preface have been fulfilled. It is significant of the recognition which this attempt to furnish really practical aid to teachers and players has met with, that although only recently published, most if not all the volumes have already reached a second edition. We propose to begin with the pianoforte works of "Papa Haydn;" not only because they are the earliest in point of date, but because they afford much material for commentary, and will enable us easily to see what has actually been effected in this edition.

Haydn's complete published works for the piano solo consist of thirty-four sonatas, several sets of variations, and a few miscellaneous pieces. Of these about one-half are included in the present collection. The editors have undoubtedly been well advised in making merely a selection, as many of the smaller sonatas are weak and old-fashioned, and would not have been worth the labour expended upon them. The plan has been adopted of arranging the sonatas as far as possible in the order of difficulty—a method which will be advantageous to teachers who are not very familiar with the works, and who wish to make a selection for their pupils. Those who have used Haydn's sonatas to any considerable extent in teaching, will bear us out when we say that it would be difficult to find music alike more improving and more pleasing to a young player than some of the works now under notice.

It is foreign to our purpose to pass in review the series of sonatas, &c., lying before us. We shall rather take up one or two, almost at random, and point out what the editors have done for them. We will choose the two sonatas in B flat and E flat (Nos. 10 and 14 of this edition.)

In order to help the pupil in understanding the forms of classical music, the whole series is provided with marks indicating "principal subject," "transition," "second subject," "development," "coda," &c. By this means the student can analyse for himself the work he is playing;

and nothing helps more to an intelligent performance than the knowledge of the construction of the music.

The first two bars of the charming little sonata in B flat furnish examples of the care bestowed by the editors on both dynamic indications and fingering. It commences thus—we quote the treble part only, to save space:—



In Breitkopf and Härtel's edition, the whole passage is simply marked *f*, and so it was doubtless written by the author. The gradations of tone here indicated would be almost naturally used by a good player; but all teachers know the difficulty of getting pupils to put the requisite light and shade, of their own motion, into anything that they are playing; and while slavish adherence to printed marks of expression is liable to result in a more or less mechanical rendering, it is at least better than the uniform tone-colour which nine out of ten school-girls would give to this passage, were the crescendos and diminuendos omitted.

The fingering of the first bar gives an example, familiar enough doubtless to good teachers, and which may yet be new and instructive to some of our readers, of what we may call "phrase-fingering." (It is almost superfluous to say, in passing, that it is the *foreign* and not the *English* fingering that we have given.) To insure the requisite *staccato* of the quaver preceding the rest, the use of the third and second fingers only is needful. A good player could, of course, phrase the passage correctly with the ordinary scale fingering; but by that here marked much more point and a clearer accent are obtainable. A longer and more extended example of the same fingering will be found a little further on in the movement.

Young pupils are frequently uncertain as to the exact way in which a shake is to be played when the accompaniment consists of more than one note. Those who learn from this edition need have no difficulty in the matter. It is an instance of the minute care which the editors have taken over their work, that in every case that we have noticed in the two volumes the shake is written out at full length, either over the text or in a foot-note. One example will show how this is done. The following shake—



is thus explained in a foot-note—



The pupil must either be very dull, or the teacher very incompetent, or both, if this does not make the path perfectly plain.

A difficulty which frequently presents itself not only to pupils but also to teachers, in the music of the older masters, is caused by their unsystematic way of writing grace-notes and embellishments. It is impossible to lay down any inflexible rule as to the cases in which a small note is to be treated as an *appoggiatura*, or when it should be considered an *acciaccatura*, or simple "beat." Much depends on the judgment and taste of the performer; and still more is this the case in respect of groups of two or three small notes, which sometimes take their time out of

the preceding, and sometimes out of the following note. Examples of both are to be found in the sonata in E flat (No. 14 of this edition, No. 3 of Breitkopf and Härtel's). Few musicians, we think, will be inclined to differ from the indications here given. Thus, in the first movement, the bar marked



should evidently be played as directed—



the small notes taking their time out of the C; while in the first two bars of the Adagio—



the editors are as clearly right in giving the reading as follows:—



We might enlarge at much greater length on the special features of these volumes; but we think we have said enough to show they are admirably adapted for the purpose for which they are designed—as aids to the student. We have heard the objection urged against this edition that "it goes so much into detail that one can never get pupils to play it." Undoubtedly it requires close attention from the learner; but in classical music, of all things, we may say that whatever is worth doing at all is worth doing thoroughly; and we believe that any one who will study one of these sonatas in this edition, with due care and regard to the various indications, will be in a position to give an artistic and finished rendering of it. It is, however, to teachers themselves that it will be found of the most service; for even if they should not adopt it for their pupils, they can, by carefully studying it previously, fit themselves to give a much more thorough and profitable lesson than they would probably be able to do without availingly themselves of its aid. We are not, of course, referring to those who have Haydn, so to speak, at their fingers' ends, though even these will be likely to gain some useful hints; but to the much larger number who know little or nothing of his pianoforte music, and to whom, if they wish to teach really good music, we can recommend these sonatas as alike improving to the mechanism and the taste of the young student.

#### LISZT'S "TASSO."

OF Liszt's fourteen "Symphonische Dichtungen" (Symphonic Poems) three only have been heard in London, viz., *Les Préludes* and *Festklänge*, at concerts given in past years by Mr. Walter Bache, and *Tasso, Lamento e Trionfo*, at the Philharmonic Society's sixth concert of the present season. An artist of such renown as Franz Liszt, who comes before the world with an array of fourteen orchestral works of no mean pretension, certainly claims more consideration than he has yet met with in England. Did the chance seem greater than it does at present of other of his works coming to an early hearing, it would be a pleasure to us to

discuss them *seriatim*. As it is, we must confine our remarks to that one of them recently attempted at the Philharmonic.

In his preface to this work, Liszt tells us that it owes its origin to a commission he received to write an overture for Goethe's drama of *Tasso*, on the occasion of its being performed at Weimar, August 28, 1849, in celebration of the hundredth anniversary of the birth of Goethe. Liszt writes: "The unhappy destiny of the most unfortunate of poets had struck and occupied the imagination of the most powerful poetic geniuses of our time, Goethe and Byron—Goethe, whose lot it was to be surrounded with brilliant prosperity; Byron, whose advantages of birth and fortune were counterbalanced by much suffering. We shall not attempt to deny that we were more immediately inspired by the respectful compassion evoked by Byron for the *manes* of the great man, than by the work of the German poet. Nevertheless, while making us feel and hear the groans of Tasso in his prison, Byron has not been able to join to the remembrance of the bitter sorrows, so nobly and eloquently expressed in his 'Lamentation,' that of the 'Triumph,' which a tardy but brilliant justice was reserving for the chivalrous author of 'Jerusalem Delivered.' We have wished to indicate this contrast even in the title of our work, and have hoped to succeed in portraying this grand antithesis of genius ill-treated during life, and shining after death with a light which should overwhelm its persecutors. Tasso loved and suffered at Ferrara; he was revenged at Rome; his glory still lives in the popular songs of Venice. These three periods are inseparable from his immortal memory. To render these in music, we felt we must first call up the spirit of the hero as it now appears to us, haunting the lagunes of Venice; next, we must see his proud and sad figure, as it glides among the *fêtes* of Ferrara—the birthplace of his masterpieces; finally, we must follow him to Rome, the Eternal City, which, in holding forth to him his crown, glorified him as a martyr and poet.

"Lament and triumph: these are the two great contrasts in the destiny of poets, of whom it has been truly said that if fate curses them during life, blessing never fails them after death. In order to give to this idea not only the authority but the splendour of reality, we have endeavoured to borrow even its form from fact; and for this purpose have taken, as the theme of our musical poem, the melody to which, three hundred years after the poet's death, we have heard the gondoliers of Venice sing upon her waters the opening lines of his 'Jerusalem':—

"Canto l'armi pietose e'l Capitano,  
Che'l gran Sepolcro liberò di Cristo!"

"This melody is in itself plaintive, slow, and mournfully monotonous; but the gondoliers give it quite a special character by dragging certain notes and holding out their voices, which, heard from a distance, produce an effect similar to that of rays of light reflected from the ripples of the waves. This song had already so powerfully impressed us, that when the subject of Tasso was suggested to us for musical illustration, we could not but take for the text of our thoughts this enduring homage rendered by his nation to a genius of whom the court of Ferrara had proved itself unworthy. The Venetian melody breathes so gnawing a melancholy, so irremediable a sadness, that a mere reproduction of it seems sufficient to reveal the secret of Tasso's sad emotions. As the imagination of the poet lends itself to depict the brilliant illusions of the world, so this melody seems to express the deceptive and fallacious coquettices of those smiles, whose perfidious poison brought about the horrible catastrophe which could never find compensation in this world, but

was, nevertheless, covered at the Capitol with a mantle far exceeding in splendour the purple of Alphonso."

In further explanation of the purport of his work, which Liszt has appropriately designated a Symphonic Poem, it may be well to recall the historical facts that Tasso, one of the most remarkable among the poets of the sixteenth century, was invited to his court by Alphonso, Duke of Ferrara, and while there, offended his patron by falling in love with his sister. A duel which he fought was made the pretext for treating him as a lunatic, and for seven years he was confined in a madman's cell. Escaping at length, the Pope was induced to accord him a laurel crown; but he died in Rome on the very day appointed for his investiture.

Exception has been taken to this and other similar works by Liszt, on the ground that he has not adhered to the conventional symphonic form prescribed by his predecessors. To this it may be replied, that we have yet to learn that it is not open to every composer of genius to invent forms for himself should he find it necessary so to do. To the ordinary composer, who sets to work to write a symphony without any definite aim beyond that of exercising his ingenuity in the production of a succession of more or less agreeable sounds, it must be an immense convenience to have ready to hand a framework, which he has but to fill up more or less in accordance with fixed rules; for such a purpose, nothing could be more adequate or more suggestive than the traditional symphonic form with which we are all more or less familiar. But it may happen that a composer shall receive suggestions from poets' or painters' work, the emotional essence of which may ultimately take a musical form in his mind; and that, in producing a musical version of such emotions, he may find it totally out of the question to embody them in any of the traditional and prescribed forms of musical procedure. He will, therefore, construct a musical organism embodying these poetical and emotional conceptions in a musical form, such as will have its own *raison d'être*. And, in order to make such a novel form at once intelligible, he may think it advisable to furnish a detached "programme"—that is to say, a series of poetical images, the order of which shall coincide with the succession of his musical themes, or with the successions of one and the same musical theme in its various modifications. Broadly stated, the form Liszt has adopted in *Tasso* is the variation form, wrought out to its utmost extent. His variations are, however, not merely scholastic exercises, but are made to express the most opposite feelings. Thus, as we lately had occasion to remark, in respect to his setting of the thirteenth Psalm, in which, by difference of treatment, a single phrase is made to express the most opposite emotions of the Psalmist's prayer—complaining, hope, faith, and final conviction that his prayers have been heard, and that he will find mercy and loving-kindness: so here, the same theme, or parts of it, are made to express, with the utmost poignancy, misery at being unreasonably and unjustly confined in a madman's cell, ungovernable rage and strife, courtly festivities, and final triumph. That such an innovation upon established forms would be readily accepted, was not for a moment to be expected. With many persons, much of the pleasure of listening to an orchestral work for the first time is derived from the readiness with which they can point to certain landmarks: "first subject," "second subject," "the repeat" (if there is one), the "Durchführung," and, finally, the "return"; and if they can say with certainty in what key the piece stands—to follow the keys through which it passes, would be too much to expect—their pleasure is complete. Such a source of pleasure will not readily be given up. It is not only in musical

matters that force of habit deprives us of many pleasures. To appreciate Liszt's "Symphonische Dichtungen" at their proper worth, one must put aside all preconceived ideas of symphonic music. One must be content to accept them as "poems," and not complain because they are not symphonies properly so-called. Music of this kind addresses itself more particularly to the poetic imagination of the hearer. It is suggested to the composer by poetical pictures, and is again intended to suggest such poetical pictures to the hearer. It gives the poetical idea—the emotional essence—of such pictures, and the hearer has the freest scope to elaborate them to as great an extent as his imaginative gifts may admit of. For the musician, however, we can imagine no more interesting task than that of analysing Liszt's scores with a view to tracing the derivation of each phrase, and following his method of procedure. Though we may be naturally unwilling to dispense with our preconceived ideas of form, and may feel a difficulty in recognising new forms, it must be conceded, from reference to his scores, which are alone worth studying for their masterly and original instrumentation, that he has fulfilled the task he proposed to himself with a remarkable grasp of power and genius. The greater number of these works have now been before the world for some considerable time. It cannot, however, be said that even in Germany they have been readily or generally received: whether they will ever be accepted as standard works, time alone can prove.

#### BEETHOVEN'S VARIATIONS IN A FLAT, FROM THE SONATA, OP. 26.

TRANSLATED AND ABRIDGED FROM ROCHLITZ'S "FÜR FREUNDE DER TONKUNST."

*Translator's Note.*—The interesting, though somewhat rhapsodic, article on Beethoven's well-known Variations, given under the quaint title "Commentatituncula in usum Delphini," in the second volume of Rochlitz's work, is in its original shape far too long for our columns; but as it has never, so far as we know, been rendered into English, we give here an abridged translation. After explaining how he was induced to order the work from seeing a favourable review of it in musical paper, and describing its arrival, and his sitting down to play it through, the author proceeds:—

I BEGAN, I continued, I ended. Heavens! with what enjoyment! I began again, I finished the Variations. O reader, thou standest before me; everything, everything stood before me, complete, clear, unmistakable! I myself especially stood before myself, in the most important moments of my life, reflected as from a mirror in this theme with variations, the last with a short *coda* leading into infinity—the point at which I now stand in life, which like this *coda* will as surely be but short, and lead me into infinity. Now it is self-evident that Herr Ludwig van Beethoven in Vienna, when he wrote these Variations, was not thinking of me in Lower Pomerania, and my little life; but this is exactly the foundation of the whole matter, that every one who at the performance of expressive instrumental music thinks of anything at all, will think precisely of that which lies nearest his heart, in so far, that is, as the emotions excited are the same as that produced by the music. And so I take courage.

*Thema.*—The *datum*, the foundation, more serious than gay, yet gentle, friendly and agreeable; therewith not without strength, and giving promise of much in all modesty. See, Bernard, I said to myself, just so was thy beginning, thy origin from God the Lord. However sad it make thee, recall it once more. A lad more serious than gay, yet gentle, friendly, and agreeable; therewith not without strength, and giving promise of much in all modesty! Yes, yes, so had thy Creator endowed thee.

Now ask again, Bernard ; what has come from this ? Memory, knowledge, and Beethoven's Variations answer clearly.

*Variatio 1.*—The theme, truly, is there, but resolved into figures which continually alternate between the depth of despondence and the height of animation. I had grown into a youth, and was sent to the Gymnasium. I was penned up with a number of young people collected from the most various positions in life, mostly rough and vulgar, a few better, but many worse than myself. If I tried not to be as others, I was punished by the superintendents, mocked or persecuted by my schoolfellow ; so I gave it up, and was like the majority. The theme indeed remained, but resolved into figures which had quite a different aspect. The good foundation was broken up, scattered, rent from above and below. The inward harmony and unity were gone ; and therewith the inward peace. Yet every one was well contented with me, as every one will be with this variation ; and I too had no bad opinion of myself, did not transgress the rules, and plausibly went on my way.

*Variatio 2.*—Behold ! the theme again ! proud and pompous in the bass ! Everything else, though in rich fulness, still only in short detached notes. I was become a matured young man ; I began a new and wholly different section of my life from the last ; I entered the University. I collected myself ; I felt how I had departed from the "original theme," how I must again hold to this, but with more energy and independence. The freedom that was new to me elevated and strengthened me ; but a great darkness, pride and insolence overpowered me. My teachers were to me but pedants, my books—hardly excepting a few old classics, and Shakespeare—were prejudiced and defective. I felt myself in secret wiser, stronger, nobler, higher than all that surrounded me ; brooded over the depth of my innermost being ; brought out my "melody" harshly in a stiff bass, while I let all else in its fulness and beauty play around me, just as in the variation ; rather spurning it from myself than uniting myself with it. But from time to time the need of loving and being loved took mighty hold on me ; yet that which was distant was not for me, while for what was near I thought that I was not. Then I pined away to-day in longing after a heavenly phantom, and unawares sacrificed on the morrow to any earthly goddess. Stop, Bernard, stop ; it is enough to show that thou wert a fool, and already in the way to become something far worse. Yea, thou wert lost body and soul, had not a higher compassion interposed, and sent what is unmistakably depicted in

*Variatio 3.*—Heavily and despondently, sadly and sorrowfully, depressed and laboriously, this variation moves on ; sighs between whiles in single chords of piercing harmony, and dies away at last gloomily beneath the burden of its flats.\* A flat minor ! every note bears its flat, and many have even two. So with me, through the rod of correction of my heavenly Guide.

[*Translator's Note.*—It is needful here to give a mere abstract of what follows, as the detail of Bernard's sufferings, represented by the seven "marks of depression," occupy in the original nearly six closely printed pages. The seven afflictions which fall upon him are (1) the death of his parents, and his consequent poverty ; (2) his failure at the University examinations, and the ill-disguised pleasure of his fellow-students, to whom he had rendered himself obnoxious by his insolence ; (3) the unfavourable reception of his first book ; (4) the refusal of his first tragedy ; (5) the rejection by a rich uncle of his application for assistance ; (6) his unsuccessful

endeavours to obtain, through a friend, a vacant situation ; and (7) his vain attempt, while still retaining his pride, to obtain consolation from a minister of religion.]

*Variatio 4.*—We see it is again in the major, and consists throughout of a short, gentle, and melancholy figure, alternately above and below. *My* condition, full three weeks ! The old "theme" appeared lost, a dark melancholy encompassed me. The hard, parched ground had been divided by the ploughshare ; now it needed a fructifying warm rain. I went to the pastor, and came away from him after an hour and a half—how ? That it would hardly be easy to tell the reader. Fortunately, it can be seen clearly and intelligibly in

*Variatio 5.*—Behold it now ! It has no longer a character of sadness, of melancholy, but rather of comfort and emotion. There is full employment for both hands, and what they have to do is intimately connected ; it makes a concise, compressed, but within its limits sufficiently animated whole. After a short, attractive prelude, the original theme is again extended over all that has gone before, indeed is taken charmingly and expressively in a middle part (the alto), but produces quite a different effect, while now the other parts are heard above and below in rich play and full tone, and through their very position the clear idea is brought into more prominence. I describe nothing but what every one can find in the variation, yet there, point by point, the state of mind is described which began for me with that visit, which has ruled me for nearly half a century, and in which I still continue.

The worthy old pastor had engaged me to arrange his extensive library, for which he gave me board and lodging. I noticed well ; he would inflict no new humiliation (*Erniedrigungszeichen*) by supporting me without my working. I dwelt now at the parsonage. Here I learnt to know a family in which every one stood contentedly in his allotted place, did quietly and perseveringly his own work, where all proceeded from one source—love, and led up to one end—God, as to him for whose will and service they were accustomed to consider everything. The "original theme," I now see, I had not lost ; note for note it came back, and yet how differently ! It was now (just as with Beethoven) taken into the centre of the harmonic art, into the middle, brought forward with clear knowledge, with choice and design ; yet all formed one compact whole, whereby all the forces were united, till at last they gradually exhaust themselves ; and what remains in the *coda* partly oscillates in pure chords, partly entertains itself with little quiet allusions to what has passed ; and finally all gently falls asleep as simply as possible, to begin, when we turn over the leaf, a new movement, much more powerful, and in the free style.

To this may the great Helper of all help those who seek it earnestly in the right way, and me too, Bernard, law-writer of Lower Pomerania !

#### BEETHOVEN'S OVERTURE TO "CORIO-LANUS."

TRANSLATED FROM WAGNER'S "PROGRAMMATISCHE ERLÄUTERUNGEN."

THIS comparatively little-known work of the great tone-poet is, nevertheless, one of his most remarkable creations, and no one who is thoroughly acquainted with the subject-matter represented can fail to be deeply impressed by a really good performance of it. I make bold, therefore, to offer such an explanation of its contents as I conceive to be most in accordance with the tone-poet's design, with a

\* There is a play upon words here in the German which is untranslatable, but upon which the right understanding of what follows depends. The German word used is *Erniedrigungszeichen*, which means "marks of depression." The seven flats in the signature of this variation are fancifully taken by the author as emblems of the seven stages of trouble through which he had to pass.

view to imparting to those who think with me the same elevating enjoyment that I myself have derived from it.

How Coriolanus, a man of indomitable courage, and incapable of the hypocrisy of humility, was on this account banished from his native city, and leaguing himself with its enemies, determined to besiege it until it should be utterly destroyed; how, at the entreaty of his mother, wife, and child, he consented to forego this resolution, and for this treachery to his allies was condemned to death, I take for granted, is generally well known. Though this political picture, so rich in its surroundings, has admirably been represented by the poet, it is not one which readily lends itself to treatment in its entirety by the musician, because it is only certain dispositions, feelings, passions, and their antitheses—never political circumstances—which it is open to him to express. Beethoven, therefore, took but a single scene—but that certainly the most affecting—in which to concentrate, as it were in a focus, the true and purely human feeling pervading the whole and widely extended material, with a view to its reacting in the most convincing manner possible upon feeling humanity. This is the scene between Coriolanus, his mother, and his wife on the battle-field before the gates of his native city. If, as cannot be questioned, we may regard almost all the master's symphonic works, from their plastic mode of expression, as representing scenes between man and woman, and if we find the first type of such scenes in the dance itself, from which the musical art-work of the symphony really derives its origin, we have here then just such a scene, and one of the most elevating and moving character. The whole music-piece might aptly serve as the musical accompaniment to a pantomimic representation, inasmuch as in pantomime the musical accompaniment takes the place of spoken dialogue, the substance of which we are left to imagine for ourselves.

The opening phrases of the piece bring before us the figure of the man: prodigious power, indomitable self-confidence, and eager defiance assert themselves in his rage, hate, revenge, and destructive spirit. Like a stroke of magic, the mere mention of the name Coriolanus is sufficient to enable us to realise the man, and involuntarily to make us sympathise with the action of his restless heart. Close at his side the womanly element is represented by his mother, wife, and child; grace, tenderness, and gentle dignity range themselves in front of the defiant man, in the hope that by childlike prayers, womanly entreaties, and motherly exhortation they may wean his proud heart from its destructive spirit. Coriolanus sees the danger which threatens his defiance: his countrymen could have sent him no more dangerous intercessors. He feels he is able to turn his back in contempt upon all the knowing and respectable politicians at home; their messages are addressed to his political judgment and prudence as a citizen; a word of scorn for their cowardice would have made him inaccessible to them. But now his fatherland appeals to his heart, to purely human feelings over which he has no control. Against such an assault he has no weapons, but to restrain his features and close his ears against so irresistible an apparition. At the first intimation of the petitioners he strives therefore to close both eye and ear; we see the impetuous gesture with which he interrupts the woman's petition and shuts his eyes—though at last he is obliged to listen to the mournful plaint of her whom at first he has repulsed. At the lowest depths of the giant's heart the worm of repentance begins to gnaw. But fearfully his defiant spirit holds out; goaded by the first bite of the worm, he writhes in frantic anguish; his violent rage, his terrible convulsions reveal to us the furious extent of his vengeful defiance,

and at the same time the consuming power of the anguish occasioned by the pangs of repentance. Deeply impressed by this fearful revelation, we see the woman yielding to sobs of despair; tortured now by sympathy with her husband's raging anguish, she hardly dares repeat her petition. Fearfully and with doubtful force now rages this battle of the feelings; where the woman expected but an obstinate pride, she must now recognise in the might of defiance the most horrible suffering. But this spirit of defiance has now become the sole support of the man's life: Coriolanus, without his revenge, without his annihilating wrath, is no more Coriolanus, and he must cease to live if he renounces his project of revenge. This is the one condition which makes life possible for him; the outlawed rebel and ally of his country's enemies can never again be what he formerly was: to give up his project of revenge, is to give up his existence—to renounce the destruction of his native city means his own destruction. With the declaration of this fearful choice, the only one left to him, he comes now before his wife. "Rome or I!" he calls out to her—"one must fall!" Once more he shows himself here in the full sublimity of his crushing wrath. And here the woman takes courage again to urge her petition, imploring of him gentleness, reconciliation and peace. Alas! she understands him not, she perceives not that peace with Rome means his fall! Nevertheless, a wife's lamentation rends his heart; once more he turns away from her, and battles with his desire for revenge and the urgency of self-sacrifice. Tortured by doubt he wavers in his vigorous determination, and gazes into his dear wife's face, but to read in her supplicating features, with painful delight, his life's doom. His breast heaves violently at the sight of her; all his irresolution and inward contention resolve themselves into mighty determination; self-sacrifice wins the day, peace and reconciliation! All the power which up to this time the warrior has directed against his fatherland, the thousand swords and arrows of his vengeful anger, with a terribly strong hand he now concentrates in a single point, and this he thrusts into his own bosom; meeting his death-blow at his own hands, the giant falls to the ground; at the feet of the wife who had implored of him peace in death he draws his latest breath.

Thus has Beethoven poetically portrayed Coriolanus in music.

### Foreign Correspondence.

#### MUSIC IN NORTH GERMANY.

(FROM OUR SPECIAL CORRESPONDENT.)

LEIPZIG, June, 1873.

"INCIDENTS IN MOSCHELES' LIFE."

A BOOK under this title, published recently by Dunker and Humblot, in Leipzig, lies before us, and it is our intention to-day to draw to it the attention of the numerous friends, admirers, and pupils of the departed master. The biography contained in this work is compiled from Moscheles' own diaries and letters written to and by him, the whole arranged in a clear and comprehensive manner by the wife of Moscheles. The long and eventful artist-life of a man so distinguished and truly genial as Moscheles was, offers an abundance of matter to animadvert upon. Before all, we become convinced of his restless, never-ending endeavours to attain greater perfection, such as can only be produced from a pure and perfect perception of art and that desire for improvement which is to be found in every true and great talent. Courted and

honoured everywhere, receiving the homage of all large towns, exciting the enthusiastic admiration of the greatest artists, we find Moscheles always aspiring to higher aims, notwithstanding all his successes.

It is quite superfluous to speak here of what Moscheles, as artist, has accomplished in different directions in his art; it is known all over the world. That he, the creator of the modern school of piano-playing, employed his wonderful technical powers only for the purest and noblest service of true art, never trying for mere showy effects, always dedicating himself to the interpretation of the works of Beethoven, Mozart, Weber, Scarlatti, and other great masters, in the most devoted and truest manner; of that all who heard him—all his pupils—know enough. What Moscheles has done as composer on the field of piano literature, his numerous great and important works, which form an epoch in its history, offer the most brilliant testimonies. To him may be applied Goethe's expression, "Wer den Besten seiner Zeit genug gethan, der hat gelebt für alle Zeiten."\* Works like the Concertos in G minor and E flat, the "Studies, Op. 70," the "Sonata Mélancolique," the "Hommage à Handel," and many others, full of fire, spirit, and true originality, to name all of which here would carry us too far, secure to the departed master an honourable place in the history of our art for all times to come. It is not our intention to-day to speak of these works, acknowledged long ago as master-works; it would be superfluous.

The book mentioned, to which we dedicate to-day our letter, is in many respects of the greatest interest. Above all, we become acquainted with Moscheles as man, husband, and father of a family. But, besides the numerous notes in his diary, the letters addressed to him by Beethoven, Schumann, Mendelssohn, and others furnish a highly important contribution to the history of music during half a century (from 1820 to 1870), the importance of which we must value all the more as we learn to know in Moscheles, who stood amongst the highest of his art, not only a companion of all the famous artists of his time, with whom he was in constant connection, but also a man of excellent judgment and of a rare general education. His susceptibility for all that was truly beautiful and good, his straightforward, open mind, his faultless, pure, and honourable character, his natural benevolence, and a nobility elevated above every trifling occurrence, form a standing-place for Moscheles from which he could, free of all prejudice, review the numerous characters and events during a long period. To see the reflection of a time musically so active as the period from 1820 to 1870 in the personality of a man like Moscheles will be for us, as for later art-historians of all times, of the highest interest and great value.

But also, besides matter of specially musical interest, we find in this book an abundance of points full of beauty and attractiveness. We get to know the man Moscheles, and are delighted with the portrait of a personality whose aims, even outside of his art, were always turned towards the pure and ideal. And for this reason the book will be likely to find acknowledgment and appreciation in all circles. Moscheles has, during his lifetime, done his best, by his playing and his compositions, to secure a lasting remembrance in the hearts of all true artists and amateurs. The work before us, compiled with clearness and completeness by the loving wife of the great departed, is likely also in those circles which are not connected with our art to leave a fine monument of a rich and beautiful artist life, which must fill with true admiration the heart of every feeling and

sensitive man. For his numerous pupils and friends the work will be a dear relic, which we accept with loving gratefulness, sincere emotion, and with weeping eyes, from the hands of a wife highly gifted and worthy to be the companion of her husband. For forty-five years she enjoyed the happiness of being the faithful consort of a great man and artist.

#### MUSIC IN VIENNA.

(FROM OUR SPECIAL CORRESPONDENT.)

VIENNA, June 12th, 1873.

THE International Exhibition has a right to precede, for the present, all other news from Vienna. Certainly I shall take notice of it only from a musical point of view, but, as the instruments are very dispersed, and many of the best manufacturers not yet represented, I shall do best to take meanwhile only a bird's-eye view of the present collection. We find organs, pianos of all kinds, stringed and wind instruments, harmoniums, harmonicas, zithern and guitars, mechanical organs from the smallest size to the monstrous orchestron. There are organs by Hesse, from Vienna; Rieger, from Jägerndorf (Silesia); Maier, from Feldkirch (Vorarlberg, in Austria); Steinmayer, from Oettingen (Bavaria); Salomon, from Reichenberg (Bohemia); Peppert, from Steinmayer (Hungaria); for the most part well-constructed but small, not to compare with a Walker, Hill, Willis, Forster and Andrews, Bevington and Son. The pianoforte by Streicher, the combined Bösendorfer and Ehrbar; Schneider, from Vienna; Beregszászy, from Pesth, and some others are excellent specimens of their kind. Ehrbar's piano (cottage), as it was much admired in London, is again so here. Blüthner, from Leipzig; Westermann, from Berlin; Schiedmayer, from Stuttgart, and others represent Germany. The brass instruments of Cerveny, from Königgrätz; Fuchs, from Vienna; Bohland and Fux; Stowasser, from Graslitz (Bohemia); Leopold Uhlmann, from Vienna, show much richness and ingenious inventions. Lemböck, Bittner, and Schmidt, from Vienna, exhibit excellent stringed instruments; flutes and other wood instruments are best represented by Ziegler, from Vienna; and Messani, from Prague. Other countries have sent not many but valuable instruments, such as the pianofortes by Becker, Haas, Schröder, from Petersburg; Hofer and Seidler, from Warsaw; Florence, Koch, and Arnhem, from Brussels; Bilberg, and particularly Malmsgo, from Gottenburg (Sweden); Huni and Hubert, Escher, Trost, from Zürich; Martin, from Toulouse; Kriegelstein, from Paris. (Pleyel, Wolf and Co., and Erard have just arrived, the latter "hors de concours.") America has sent only a piano, by Steak and Co., from New York; the harmonium by Mason and Hamlin, and a so-called Emperor violin, by Geminder, from New York. Foike et Fils aîné have exhibited a harmonium imitating the stringed quartetto. The brass instruments by Gautrot aîné et Cie., and wood instruments by Buffet, Crampon, et Cie., can rival with the Germans. Regarding England I shall speak in my next letter, as your country till now is represented only by a few pianos, which, moreover, I found always closed. No Broadwood, no Kirkman or Hopkinson! The Indian department contains a collection of original instruments, for the most part from Madras, such as lutes, trumpets, flutes, drums, cymbals, kettle-drums, and a simple mechanism for beating time.

There is another interesting additional exhibition in an extra pavilion, which contains the instruments used by Beethoven (an Erard piano and two violins), Mozart

\* "Whoever has satisfied the best men of his time has lived for all times."

(piano and two violins), Haydn (two pianos, by Schanz, from Vienna), Schubert (piano, by Graf); pianoforte by Nanette Streicher, daughter of Stein, in Augsburg, and the wife of Andreas Streicher, in Vienna; pianos by Carl Stein, Brodmann, Ig. Bösendorfer, Sen., Martin Seuffert; a harpsichord (spinett), by Ferdinand Hofmann; a so-called giraffe, by Michael Rosenberger—all from Vienna; one of the first physharmonicas by Häckel, its inventor; a glass harmonica, and a collection of antique wooden instruments. So much, or rather so little, I give at present from our Exhibition, which, as a whole, is said by all the visitors to be extraordinary, gigantic, and perhaps never to be surpassed.

The Opera is now in a continual pomp; every other day is a gala-day. The visits of so many and distinguished persons are certainly a great honour, but from their very various tastes it is not easy always to find the right way. One of the last visits was that of the Emperor of Russia. It was intended to perform *Lohengrin*, but by his desire another opera, of a lighter style, was chosen. Unfortunately, the representation (it was *Romeo and Juliet*) was not of the best kind; but little attention was paid to it, as the inside of the imperial box interested far more than the songs of the two lovers. Another evening the Emperor paid a visit to the ballet *Ellenor*, and went even on the stage to see its management. The *Gastspiele*, still flourishing, counted ten evenings in the course of a month. Fr. Löwe, from Prague, finished with the rôle of Recha; her acting and singing were particularly admirable. Frau Zimmermann-Schmidt, from Dresden, performed Elsa, Senta, Agatha, Eva, and Marguerite. Her personal appearance and the voice are still of the same sympathetic charm as last year, though the higher notes sound a little forced. It is a pity that her temperament is not fit for parts which demand vivid passion, and so she has it not in her power to carry along the hearer. Frau Schroeder-Hanfstängl, from Stuttgart, after resting awhile, has regained her powers, and performed with better effect in the rôles of Marguerite of Valois, Philine, and Isabella. Fr. Brandt, from Berlin, began yesterday a series of *Gastspiele* with *Azucena*. The voice, not a veritable alto, is of a favourable timbre; trill and passages show a good school; the intelligent singer was well received. The Ophelia question is still in suspense. Instead of Frau Wilt, Frau Schroeder, and Fr. Proska, a young pupil of the Conservatoire, report names Mme. Murska as the intended performer for that rôle. The director, Herr Herbeck, who was dangerously ill, has recovered, and will be shortly able to resume his post.

The operas represented from the 12th of May till yesterday, 11th of June, have been as follow:—*Jüdin*, *Dom Sebastian*, *Rienzi*, *Lustige Weiber von Windsor*, *Hugenotten*, *Faust* (twice), *Hochzeit des Figaro*, *Lohengrin* (twice), *Troubadour* (twice), *Romeo and Juliet* (twice), *Armida*, *Fliegende Holländer*, *Mignon*, *Freischütz*, *Don Juan*, *Stumme von Portici*, *Robert*, *Meistersinger*.

After the departure of the Italian company and its glorious member, Mme. Patti, the Theater an der Wien gave way to its *penchant* for operettas by Offenbach, and Joh. Strauss, and some others. Offenbach especially is still the stock programme of that theatre. The Carl-Theater (Leopoldstadt), which for the moment has a great magnet in the famous actress, Mlle. Clara Ziegler, had a run of smaller operettas by Suppé, Brand, Leo Delibes, Lecocq, and again Offenbach. The Strampfer-Theater (inner Stadt) represented another new operetta by Emile Jonas, *Goldchignon*, which was as well received as the former, *Favotte*, and *Le Canard à trois becs*. *Goldchignon* is repeated every evening, with some good performers, as Fr. Finaly, Herren Girardi and Schweighofer.

A concert by Frau Rosa Czillag, the well-known opera

singer, is worth mentioning. It was a single one in the far advanced season, on the 9th of June. Yet it was not empty, and the result was surprising, considering the long interval since we heard the dramatic singer last—then surrounded by Ander, Tietjens, Wildauer, and others. The voice has certainly suffered, but is still of dramatic power, and the applause could not fail. I hope it was the last concert—it is closing time indeed!

#### RICHARD WAGNER'S BIRTHDAY.

BAYREUTH, May 29th, 1873.

ON the 22nd of this month, at the instance of Mme. Cosima Wagner, the resident amateurs and many artists from other parts joined to celebrate the birthday of "Papa Richard" (as Wagner is often called here) in a worthy manner. They serenaded him and played in his garden during dinner, but the festivities were crowned by a festival performance at the theatre. Wagner's pupil, Capellmeister Zumpe, and his cousin, Capellmeister Ritter, had undertaken the direction. Everything was executed in excellent style. Only compositions of the *maestro* were performed, mostly productions of his early period. His Festival Overture (composed in his seventeenth year) went excellently. Concertmeister Kummer, from Dresden, reaped much applause by his rendering of Wagner's *Albumblatt* and *Träume*. Also the performance of a comedy from the life of an artist, *Der Bethlehemische Kindermord*, had been introduced. The author of this work is Wagner's foster-father, Geyer, and it was intended to recall remembrances of his early youth.

An episode from Wagner's life formed the conclusion; it is entitled *Künstlerweih*, after a poem by Professor Cornelius of Münich, arranged and enlivened by effective tableaux and fitting music selected from Wagner's works. Frau Ritter (Wagner's niece) spoke the prologue with great warmth. The performance was given for the benefit of needy musicians. Wagner himself was much touched by the whole, which had been arranged as a surprise for him. In expressing his thanks in the course of the evening, he said that he of all musicians was mostly in need—he needed the love of men, to keep him up against his numerous enemies.

J. F.

#### Reviews.

[\*] As the concluding portion of Wagner's "Nibelungen Trilogy" is still unpublished, we think it best to defer the continuation of our articles on that work until it is all before us; especially as there is a much better "break" in the plot between the *Walküre* and the *Siegfried* than between the latter and the *Götterdämmerung*. As soon as the last-named work is issued, we shall hope to complete our notices of the series.—ED. M. M. R.]

*Sixty-seven Songs*, with Pianoforte Accompaniment, by LUDWIG VAN BEETHOVEN. Edited by E. PAUER. The English version by H. STEVENS. Augener & Co.

We much doubt whether any of the recent issues of Messrs. Augener's excellent octavo series of the classics has approached the present volume in its interest for musicians, whether professional or amateur. The entire collection of Beethoven's songs with piano is here presented for the first time in an English dress. Many of the best numbers had been previously published in a separate form, and a volume entitled "The Songs of Beethoven" was issued some years ago by Messrs. Cocks; but this edition included only thirty-one numbers, or even less than half of the songs; and a few of the finest of the set were not to be found in it at all. The present collection comprises everything that is to be found in the complete edition of Beethoven's works, published some ten years since by Messrs. Breitkopf and Härtel.

Although as a song-writer Beethoven must on the whole take a lower rank than as a composer of instrumental music, there are many specimens of his workmanship in this department which may well be classed even with the best efforts of Schubert and Schumann. To say nothing of such well-known pieces as the "Adelaide," the "Liederkreis," and two or three of the "Six Sacred Songs," Op. 48, we may call attention to the two settings of Tiedge's "An die Hoffnung," numbered respectively Op. 32 and Op. 94 (Nos. 1 and 32 of the present edition). The latter is in our opinion one of the very finest—if obliged to make a positive choice, we should say the very finest of the whole series. It is a matter of surprise that it should not long ago have been published with English words; yet we believe that it is one which our editors have hitherto unaccountably overlooked. It is in fact, though not in name, a grand *scena*, full of the most passionate and tender expression; and in the hands of a good tenor singer it would produce an effect little if at all, we believe, inferior to that of the popular "Adelaide" itself. We commend it to the attention of our vocalists. Among other songs remarkable for their depth of feeling may be noticed the "Repose" ("Das Liedchen von der Ruhe"), No. 11—a melody as charming as it is unaffected—the "Separation," No. 44, "Resignation," No. 56, and the well-known "In questa Tomba," No. 62. Equally good, in a lighter, sometimes humorous style, are the "Urian's Reise" (No. 9), the droll words of which, by the way, are most admirably rendered by Mr. Stevens, the "Song" from Goethe's *Faust* (No. 10), and the "Kiss" (No. 36). It must be admitted, however, that there are several songs, mostly early works, which possess little interest, save as enabling us to trace the gradual development of the composer. A valuable assistance to this end is afforded to the student in the present edition by affixing the date of composition, wherever this is known, to each song.

Of the English version by Mr. Stevens we can hardly speak too highly. We have before had frequent occasion to remark on the excellence of his adaptations, both as regards fidelity and elegance; but it seems to us as if with increased practice he gains even more fluency and felicity, and the present volume may compare favourably with the best things he has previously done.

We have been obliged in this notice to pass over altogether many most interesting pieces; but we have probably said enough to induce our readers to make the acquaintance of the volume for themselves. We feel sure that those who do so will thank us for having brought it under their attention.

*Trois Mélodies* ("Dors, mon enfant," "Mignonne," "Attente"), par RICHARD WAGNER. Paris: Flaxland.

*Les deux Grenadiers*, Mélodie, de RICHARD WAGNER. London: Schott & Co.

*Fünf Gedichte* ("Der Engel," "Stehe still," "Im Treibhaus," "Schmerzen," "Träume"), von RICHARD WAGNER. London: Schott & Co.

*Der Tannenbaum*, Ballade, von RICHARD WAGNER. Berlin: A. Fürstner.

WAGNER'S genius is so essentially dramatic in its nature, that one feels considerable curiosity in meeting with him as a writer of songs with piano accompaniment. We therefore think it will not be without interest to those of our readers who have followed with attention the various articles which have from time to time appeared in our columns on his dramatic tendencies and works, to meet him on an entirely new portion of the musical field. We have with this view collected the whole of his published songs with piano, and purpose to give some account of them.

The first thing that may safely be predicted of Wagner's songs, even before examining them, is that they will be totally unlike any other existing songs; and this prediction will be fully justified by the works themselves. They are in the highest degree original—too original, we fear, to attain anything like a wide popularity. Some of them are in our opinion extremely beautiful, and all are highly interesting; but the beauty and interest are for the most part such as appeal rather to the cultivated musician than to the general public.

The "Three Melodies," which stand first on our list, were composed (according to the catalogue of Wagner's works appended to Mr. Danareuther's recently published pamphlet) in the year 1839, and rank therefore among the author's earlier compositions, being contemporary with his first published opera *Rienzi*. The first and third numbers were produced, as some of our readers may remember, at the second concert of the Wagner Society, and were thoroughly successful. This is by no means surprising, as they are certainly more popular in style than many of Wagner's later works. Indeed, the warmest admirers of the composer will scarcely deny that his

finest works are by no means those most likely to meet with immediate recognition in the present state of public taste. Even in these early songs, however, written, so to speak, before Wagner was Wagner, we meet with points of great originality, and occasionally foreshadowings of some of his subsequent musical innovations. Such, for instance, are the alternations of  $\frac{2}{4}$  and  $\frac{3}{4}$  time in the "Dors, mon enfant;" while the idea of putting the melody in the bass, with an accompaniment of iterated chords above, in the "Attente," seems like a first sketch for the splendid entracte to *Lohengrin*.

The song "Les deux Grenadiers," which also dates from 1839, is a setting of the same poem which has become tolerably well known from Schumann's music; and the comparison of the two versions is full of interest. We consider this little piece of far higher musical value than the three melodies above noticed. It is remarkable for the dramatic truthfulness of its expression, and in the hands of a fine baritone singer (such, for example, as Herr Stockhausen) would produce a great effect. A thoroughly "Wagnerish" point is to be met with at the end of this song, where the "Marsellaise" is introduced on the piano as an accompaniment to a totally different melody. It will be remembered that Schumann also introduces a snatch of the national air at the end of his song; and the coincidence is the more interesting as it is probably accidental, the two pieces having been composed within a year of one another. Schumann's "Die beiden Grenadiere" was written in 1840, and we should think the presumption would be in favour of his not having seen Wagner's version.

"Der Tannenbaum" is a short and sombre melody, of less importance than the rest of its author's songs; and we have merely included it in our notice that the whole series might be comprised in our review.

We have left till last the most interesting of the set, the "Five Songs," written in 1860, and in which, therefore, we may reasonably expect to find examples of what we may call Wagner's "advanced" style. And, in truth, these last songs are so new, and so entirely out of the common line, as almost to defy description. Two of the most striking of them, the "Im Treibhaus" and "Träume," are entitled "Studies to *Tristan*." Those of our readers (we fear we must say, "Those few of our readers") who are acquainted with this opera, the most characteristic of all its composer's works, will be aware that it is the most extraordinary study for chromatic harmonies that is probably to be found in the whole range of music; and in these two songs Wagner would seem to have been "getting his hand in." Certainly nothing stranger and more daring than some of the harmonic experiments and combinations has ever come under our notice; and it is only after repeated hearing that we become able to appreciate the strange, weird beauty of the songs. The former afterwards suggested the materials for the opening scene of the third act of the opera, while the latter furnished the idea for one of the most exquisite passages of the wonderful love-duet in the second act. Of the other three pieces in this collection, the first, "Der Engel," is a charming melody, which occasionally reminds us of Schubert, with an elaborate accompaniment, which seems like a sketch for the orchestra; the second, "Stehe still," is the very embodiment of Wagner's originality; the fourth, "Schmerzen," is, to our mind, less interesting than its companions. The whole series is so thoroughly characteristic of the composer as to deserve the attention of all who wish to obtain a just idea of Wagner's style, but to whom, from any cause, his later operas are inaccessible.

"Hymn of Hope," a Cantata. Written by T. WOOLSTON, Esq.; composed by JAMES THOMSON. Augener & Co.

THIS somewhat elaborate work, in twelve movements, shows so much good intention, and in many respects good performance also, that it is with great regret we find ourselves unable, after a careful examination, to speak of it with unqualified commendation. And first let us give Mr. Thomson credit for the clearness of his music. It is always thoroughly straightforward and intelligible. He not only has ideas which are sometimes very pleasing, but he writes like a musician who has studied to some purpose. His "Overture" is constructed on a novel plan, being interspersed with fragments of vocal solo and chorus, which recur later in the course of the cantata. Perhaps this introduction would have been more appropriately entitled "Fantasia." Among the best movements are the two choruses, Nos. 4 and 6, both of which are constructed on thoroughly pleasing subjects, and the bass solo, No. 7. The weak point of the work is, we think, a certain want of unity of style, and a tendency in some of the movements to a restlessness of modulation, which leaves the tonality undecided. We can, nevertheless, on the whole congratulate Mr. Thomson on having produced a very creditable composition.

*Sonata in E minor*, for Pianoforte and Violoncello. By WALTER MACFARREN. Novello, Ewer, & Co.

It is so seldom that we have the pleasure of reviewing a work written in classical form by an Englishman, that the appearance of such a composition deserves a more extended notice than merely a few lines under the heading of "Sheet Music." We give this notice the more readily in the present instance, as we have not for some time met with a work by a native artist which has given us more satisfaction than this. Mr. Walter Macfarren belongs to what we may term the "Mendelssohn school." Like many other of our present English composers, and we may say German composers also, he has been unconsciously influenced in his style by the author of *Elijah*. We do not say this with any idea of detracting from the merits of the music; for it is simply impossible for a musician, unless possessed of that originality of creative genius which is given to but very few, to avoid the influence of those of his predecessors with whom he has most affinity. When we speak of Mr. Macfarren as belonging to the Mendelssohn school, we merely apply the term in the same way as we should do so to Gade or Sterndale Bennett.

The first movement of the present sonata, an "Allegro appassionato" in E minor, commences with a broad and melodious phrase for the violoncello, which is subsequently repeated by the piano, and the developments of which lead in due course to the second subject, a graceful theme in B major. The "free fantasia," which forms the middle portion of the movement, is well constructed, and has the merit—and no slight one, in these days of over-development—of not being too long. After the customary return of the first and second subjects, a short coda concludes the movement, which may be honestly commended for artistic workmanship, great clearness of form, and excellent passage-writing. The "Scherzo" which follows (in G major) is in our opinion the best movement of the work. It is written in the free modern form, of which Beethoven gave the first sketch in some of his instrumental compositions (e.g., the "Rasumowsky" quartett in F), and is not divided into formal sections. The opening theme is piquant and attractive; and the second, or "counter-subject," given at first as a *cantabile* for the violoncello, and subsequently repeated by the piano, is an excellent contrast to the first. Towards the close of the movement, the two subjects are worked together with capital effect. The following Adagio, "*più tosto Recitativo*," requires no detailed notice, being little more than a prelude to the last movement, "Allegro giocoso" in E major. This is the most extensively developed portion of the sonata. Its subjects are graceful, though perhaps more distinctly reminiscent of Mendelssohn's style than some other parts of the work; and the thematic treatment is excellent. The pianoforte part is very brilliant, and (though not to be called easy) still of no excessive difficulty. The whole work shows mastery of classical form which gives us real pleasure; and as the number of duets for piano and violoncello is comparatively small, we are very happy to be able cordially to recommend this work of Mr. Macfarren's to the players on those instruments as worthy of their attention.

*The Singer's Guide to Pronunciation.* By JOHN ADCOCK. Nottingham: H. Farmer.

THIS little treatise is devoted to the pointing out of the most common errors and defects in the pronunciation of singers, with directions as to the best method of remedying the same. The need for such a book is self-evident; and it is only necessary to say that the little work now before us is distinguished by common sense, and is very plain and practical. Not the least useful part to many will be the concluding chapter, in which full and minute instructions are given as to the pronunciation of the Italian language.

#### NEW VOCAL MUSIC.

"Mysterious Serenade," and "The Chapel," by J. L. HATTON (Cramer & Co.), are two excellent little songs, both of which we consider fully worthy of their composer. The latter, though very simple, is especially pleasing.

"Beside the old Corn Mill," Song, by HENRY SMART (Cramer & Co.), is another little piece which we are glad to be able to recommend as deserving, and likely to attain popularity.

"Love's One," Serenade, by CHARLES SALAMAN (Lamborn Cock), is very far superior to the average of new songs, and we think equal to anything we have yet seen from its composer's pen—which is saying not a little. Subjects and treatment are alike charming.

"Sleep, baby darling," Lullaby, by MRS. ALFRED PHILLIPS (Cramer & Co.), is a pleasing melody, the effect of which is occasionally marred by incorrect harmony.

"O do not ask me," by F. A. SCHOTTLAENDER (Birmingham):

Adams & Beresford), if not strikingly original, is pretty. In its form it is somewhat peculiar, being a mongrel between a waltz and a ballad.

"On a dewy summer morning," Song, by MRS. HARVEY (Cramer & Co.), is a combination of rather pretty music and rather silly words. We cannot say that we particularly admire it.

"A Sailor's Song," for baritone voice, by FRED. C. ATKINSON (Weekes & Co.), is a good bold setting of Cunningham's well-known lines, "A wet sheet and a flowing sea," which is by no means without merit. We could wish, however, that Mr. Atkinson had been more particular as to the accentuation of his words. The opening line, "A wet sheet and a flowing sea," and further on, "Oh, for a soft and gentle wind," produce an unpleasant effect.

"Brunetta," Ballata, di F. RIZZELLI (Cramer & Co.), is an excellent specimen of the modern Italian song. In the hands of a good singer it is sure to please.

"A Lyric of the Sea," Song, suggested by the wreck of the "Atlantic," composed by JAMES J. MONK (Liverpool: Hime & Son), is, as regards the music, very good; but we do not admire the choice of the subject.

"The Village Flit," Song, by LOUISA GRAY (Cramer & Co.), is pretty, though commonplace, and so varied in style as to remind us of the patch-work counterpanes which our grandmothers delighted to make.

"Fly not so swift, ye happy hours," Song, by GUSTAV KÜSTER (Augener & Co.), is a well-written little "Lied," quite in the modern German style. It is melodious, but not particularly striking.

"Meditation," Sacred Song, and "Parted," Song, by F. ARTHUR DAVY, M.D. (Augener & Co.), are in no respect very remarkable.

"The Language of Love," a Polyglot Ballad, by H. B. FARNIE (Cramer & Co.), is a capital humorous song, set to a good sprightly melody. Those who wish for a piece which is amusing, without degenerating into vulgarity, will find "The Language of Love" exactly suited to them. We confidently predict for it a wide popularity.

The same remarks will apply to two other songs (also published by Cramer & Co.), both written by H. B. FARNIE—"Don't make me laugh," by A. LINDHEIM, and "What are a lady's wants today?" from *Nemesis*, by HERVÉ. Both are in their way excellent, and can be cordially recommended.

"Te Deum," by RICHARD CROGER (London: Croger & Co.), enjoys the proud distinction of being incomparably the worst setting of the "Te Deum" that we ever met with. The harmony is in parts simply excruciating, and the composer can hardly be too highly complimented for the skill he has shown in managing to violate every possible rule.

*Eight Hymn Tunes*, composed by ROBERT M. MILBURN, B.A. (Novello, Ewer, & Co.), though here and there a little "free" in the matter of harmony, show real musical feeling. But, as we have before had occasion to remark, it is all but impossible to do anything positively new in hymn tunes.

#### NEW PIANO MUSIC.

"Souvenir de Mozart," *Fantaisie brillante*, par W. PFEIFFER, Op. 18 (Berlin: Theodor Barth), is less of a "brilliant Fantaisie" than of a potpourri of airs from Mozart's operas strung together. We have here a selection from *Don Juan*, the *Zanberflöte*, the *Seraglio*, and *Figaro*. The piece is by no means difficult, and will be suitable for moderately advanced pupils.

"Gipsy Melodies," arranged for the Piano by CHARLES KROLL. LAPORTE (Augener & Co.), is a very interesting collection of curious national airs. Like the Hungarian melodies which we reviewed some time since, they have a very strongly marked individuality, and those who are curious on the subject of national music will find these pieces worthy of their attention. The present collection consists of eight numbers, three of which will be familiar to some of our readers. These are the "Racoczy March," the Gipsy melody introduced by Weber into his *Preciosa*, and the march in C minor from Schubert's "Fantaisie à l'Hongroise." The remaining five are new to us, and are one and all remarkable for quaintness and originality.

"Charakterbilder," Seven Ages of Mind, Studies for the Pianoforte, by C. HUBERT H. PARRY (Augener & Co.), are seven thoughtfully written and carefully developed pieces for the piano, which are in reality more a series of "Caprices" or "Fantasies" than studies in the ordinary sense of that term. They display considerable invention, with an occasional leaning to the style of Schumann.

"*Saltarello*," by CHARLES SALAMAN (Cramer & Co.), is a very brilliant and effective piece, very "taking" in its themes, and worked with all the musicianly skill which distinguishes this composer.

"*Au Revoir*," *Morceau Sentimental pour Piano, par C. A. EHRENFECHTER* (Brewer & Co.), is a pleasing and easy little drawing-room piece.

"*The Meeting of the Waters*," transcribed for the Piano by EDOUARD DORN (Augener & Co.), is a brilliant and effective little teaching-piece in Herr Dorn's usual style.

"*The Happy Land*," Waltz, by BERNARD WILCOCKSON (Cramer & Co.), is not only pretty in itself, and good as dance-music, but is likely to have a large sale because of its illustrated title, which gives the scene that was prohibited at the Royal Court Theatre, in which Messrs. Gladstone, Lowe, and Ayrton are brought on the stage dancing. The caricatures are admirable.

Two other pieces of dance-music—published by the same firm—the "*Nemesis*" Quadrille, by J. FITZGERALD, and "*Les Vendangeurs*" Valse, by J. E. MALLANDAINE, can be dismissed with the remark that they are both good dancing sets.

## Concerts, &c.

### MUSICAL UNION MATINÉES.

We have seldom seen a larger audience at the Musical Union than that attracted to the fourth matinée by Dr. Hans von Bülow. The concerto work made choice of by him, and in the performance of which he was associated with MM. Vieuxtemps, Van Waefelghem, and Lasserre, was a quartett in E flat, Op. 38, for pianoforte, violin, viola, and violoncello, by Joseph Rheinberger, and was heard for the first time in England. Herr Rheinberger was born at Vaduz, near Feldkirch, the capital of the Vorarlberg, March 17th, 1839; it is a "toss up," therefore, whether he is to be accounted as an Austrian or a Swiss. We have seen him spoken of under both denominations. It matters not. His musical talent showed itself at an early age; his musical education he received principally in Munich, where since 1859 he has filled the post of professor of composition and the organ at the Conservatory of Music. His compositions, which include two operas, a symphony—"Wallenstein"—"A Stabat Mater," a *Requiem*, an overture to Shakespeare's *Taming of the Shrew*, as well as a large number of works for pianoforte, organ, &c., have been heard and well received in Germany. The quartett heard on the present occasion, as well as an "andante and toccata," introduced by Von Bülow at one of his recitals, certainly made us wish to know more of this composer. This was the only occasion during his late visit that Von Bülow was heard in concerted chamber music; and the skill he evinced in adapting his playing to that of his coadjutors was very remarkable. Though in this particular work the pianoforte has the lion's share of the work, never once did he overpower the other players. He was heard also to no less advantage in Bach's sonata in A major, No. 2, for violin and pianoforte (with M. Vieuxtemps), and alone in Beethoven's sonata in E flat, Op. 31, No. 3—his reading of which was strikingly impressive—and in a nocturne, Op. 37, No. 2, and valse, Op. 42, by Chopin. At the sixth matinée Herr Jaell was (for the second time) the pianist, and Herr Auer the leading violinist. The two were heard together in Rubinstein's sonata in A minor, Op. 19, which, though an early work, is one of his most satisfactory. The favourable reception accorded to it on its being played here by the same two artists last season, induced Professor Ella to accord a repetition of it, which was fully justified by the result on the present occasion. For his solos Herr Jaell chose a transcription of his own of Siegmund's "Love Song," in Wagner's *Die Walküre*, and one of Schumann's "Novelettes." Wagner's passionate and delicious melody was delivered by Herr Jaell with a completeness which quite took us by surprise, and which we should have thought quite impossible to educe from the pianoforte alone. His rendering of Schumann's "Novelette," taken at a far more rapid pace than its designation—"Ballmässig"—or indeed the metronomic directions seemed to justify, was less satisfactory. Herr Auer, who is the fortunate possessor of a remarkably fine "Stradivarius," and has been playing more grandly than in any previous season, did good service as leader in Beethoven's well-known quartett in C minor, Op. 18, No. 4, and in Schubert's melodious quintett in C, Op. 163, heard here for the first time.

### PHILHARMONIC SOCIETY.

DR. HANS VON BÜLOW was again the main attraction at the fifth concert. Wishing to be heard in an unfamiliar work, and to do honour to a brother pianist, who as an executant most nearly approaches him as a rival, he came forward with Herr Rubinstein's

concerto, No. 3, in G major, Op. 45. Here he found the amplest scope for a display of his marvellous executive power; but as a composition Herr Rubinstein's concerto, much as it is to be respected for the extreme cleverness of its design, and charming and effective as it sometimes is, as a whole cannot be regarded as satisfactory. For his solo he chose Beethoven's "Adagio con Variazione," in E major, Op. 34, and "Rondo a Capriccio," in G major, Op. 129. The "adagio," with its six variations, each of which is in a different key, he gave with the utmost charm, and the "rondo," with all the humour that the superscription of the original manuscript—"Die Wuth über den verlorenen Groschen, ausgetobt in einer Caprice" (the rage over the lost groschen, evaporated in a caprice)—naturally suggests. The symphonies were Spohr's, in C minor, No. 3, Op. 78, and Beethoven's "Pastorale"; that by Spohr, the least familiar of the two, being by far the better played. Much of the pleasure of listening to Spohr's symphony, which is one of his best, and (we believe) had not been heard in London since it was last played at the Philharmonic under Wagner's direction, in 1855, was marred by its being played at the beginning of the programme, during the disturbance of late arrivals. Of its many pleasingly characteristic features, which are too numerous to recapitulate, perhaps the most remarkable is a point of instrumentation in the larghetto, where a melody of remarkable breadth is assigned to all the violins, violas, and violoncellos, playing in unison upon a single string. Of the magical effect brought about by so simple a process Spohr was probably the originator. But, as Mr. Macfarren naively remarks—probably in reference specially to a noted passage in Meyerbeer's *Africaine*—it has since been imitated in very inferior music, but with much greater applause. The overtures were Weber's *Euryanthe* and Schubert's *Alfonso and Estrella*; the vocalists were Mlle. Ilma di Murska and Sig. Campanini. The lady, whose voice has not improved in tone, was welcomed as an old friend in Meyerbeer's cavatina from *Roberto il Diavolo*, "Invano il fato;" but nothing could have been colder than the reception accorded to Sig. Campanini, who is unquestionably a great artist, and the possessor of a remarkably beautiful voice. Such an utter absence of recognition of his merits may perhaps be put down to his unfortunate and ill-judged choice of Donizetti's worn-out romanza "Spirto gentil," from *Favorita*, which but ill accorded with the critical feelings of the audience, the majority of whom had doubtless come together expressly to hear Von Bülow in works of a far higher tone.

Liszt's "Symphonische Dichtung" (Symphonic Poem), *Tasso, Lamento e Trionfo*, performed for the first time in England, was the principal item of interest of the sixth concert. Of the work itself we have spoken in another column. Of the result of its performance, though highly applauding the attempt, we regret that we cannot speak in terms of satisfaction. Unfortunately, we have reached that period of the year when our instrumentalists are in a state of chronic fatigue, and conductors—especially those who combine pianoforte teaching with concert giving—are in no better way. Under such circumstances a finished performance, especially of so strange and difficult a work as that of Liszt, is not to be looked for. The same was unhappily the case with Schumann's overture to *Manfred*, which was heard for the first time at these concerts, and the effect of which was so disappointing that we should have been inclined to credit Schumann with a faulty method of instrumentation, if we had not been able to recall many occasions on which, under Mr. Mann's able and painstaking direction, full justice has been done to this beautiful work. Nor did Mendelssohn's "Italian" symphony, familiar though it is in far much better, Herr Auer had been announced to play Beethoven's violin concerto, but on his arrival in England, late on the Saturday previous to the concert, requested that he might be allowed to substitute for it Spohr's concerto in D minor, No. 9. As, therefore, he had to play without a rehearsal, he was wise perhaps to make the change, and at the same time showed his reverence for Beethoven by so doing. It seems but just to make this statement, because a note appended to the programme, to the effect that the change had been made at Herr Auer's request, might lead one to suppose that he was not "up" with Beethoven's concerto. That this should be the case with Herr Auer, who by his rendering of Spohr's concerto gave ample proof that he has matured into a great artist, is not for a moment to be entertained. Mme. Trebelli-Bettini and Miss Edith Wynne were the vocalists; the former sang with fine effect "La Fanciulla," from Meyerbeer's *Dinorah*, and "Voi che sapete," from Mozart's *Le Nozze di Figaro*, and the latter the romanze "L'ombra noite vien," from Hummel's *Mathilda di Guisa*, effectively scored for orchestra by Mr. W. G. Cusins. Spohr's overture to *Fafuf* completed the scheme.

### HERR E. PAUER'S CONCERT.

THOUGH announced as an "historical" concert, there was not much of an historical character about Herr Pauer's concert, beyond the bare

fact of the instrumental portion of his programme being given in chronological order. One missed the instructive and interesting little books which it was formerly his wont to issue for his serial historical concerts of some years ago. It is so long now since Herr Pauer has given such a series of historical concerts, the value of which was indisputable, that we cannot but think he would do well on a fitting opportunity to institute a similar series, especially as since his last he must have accumulated a vast amount of new matter worth presenting. His late concert was, however, one of more than ordinary interest. Handel was represented by his organ concerto in B flat, capitally arranged for and played on the pianoforte by the concert giver; Bach by his charming aria, "Mein gläubiges Herz," feelingly sung by Mlle. Helene Anime, and his sonata in A major, for violin and pianoforte, ably executed by Mlle. Franziska Friese and Herr Pauer; and Spohr by the adagio from his ninth concerto (Mlle. Friese). For his solos Herr Pauer chose a gigue, by Hæsler; a romanza and presto, by Clementi; Beethoven's Polonaise, Op. 89; Schubert's two impromptus, Op. 142; Mendelssohn's scherzo in D minor, Op. 18; a fragment from Schumann's Humoreske, and the "Jagdlied" from his "Waldscenen," all of which he gave with telling effect, and, in company with Mlle. Zedtler, was heard in C. Reinecke's capital impromptu for two pianos, on a theme from Schumann's *Manfred*. The vocal music included the aria "Ob die Wolke," from Weber's *Der Freischütz*, Schumann's "Mondnacht," and Mendelssohn's "Frühlingsalid," admirably sung by Mme. Otto Alvesleben, and a couple of songs by Mozart, which deserve to be better known—viz., "Evening Thoughts" (*Abend Empfindung*), and "Dans un bois solitaire," and Schubert's "Les Adieux," by Sig. Gustav Garcia, for whom apologies were made on the score of a cold.

#### NEW PHILHARMONIC CONCERTS.

*18 June*  
MR. FRANCIS BARNETT's new oratorio, entitled *The Raising of Lazarus*, performed for the first time, under the direction of its composer, at the fourth concert of the present series, was received with every mark of approbation by a very numerous and appreciative audience. Band and chorus being on the most extensive scale that St. James's Hall can accommodate, and the principal vocal parts being in the hands of Mme. Lemmens-Sherrington, Mme. Patey, Mr. Wilford Morgan, and Mr. Santley, the fullest justice attainable at a first performance was accorded to the new work. For his text Mr. Barnett had had recourse to the Gospel narrative of the raising of Lazarus, and by interspersing it with passages of a reflective and didactic character, derived from various parts of Holy Writ, has provided himself with a framework of words suitable for treatment as airs, duets, choruses, &c., and for which he has provided three hours' music of a generally agreeable and effective, if not always striking, character. By the general style of his music he has proved himself a staunch adherent to the Mendelssohnian school, and his librettist (not named) would have done well (we think) to have followed the example set forth by Mendelssohn in his *Elijah*—the most dramatic of all oratorios—by casting his subject in a more dramatic mould than he has done, the possibility of which has been made fully apparent by Schubert and his coadjutor Niemeyer in their joint treatment of the same subject. By his readiness on former occasions Mr. Barnett has conclusively proved that music is his natural mode of expression, and that consequently the act of composition with him is independent of a suggestive subject. In the present work, which consists of no less than thirty-one "numbers," our composer never seems at a loss for a theme or for skill to develop it. Piece follows piece with the utmost fluency. To follow each in detail would carry us far beyond our scope. It must suffice to state that the fugal element abounds largely in the overture as well as in the choruses, which are generally broadly developed, scholarly, and effective; the recitatives are for the most part well declaimed; and the airs and concerted pieces tuneful and taking, and that without a taint of vulgarity or sensationalism. Mme. Lemmens-Sherrington and Mme. Patey, in their respective parts of Martha and Mary, found ample opportunities of distinguishing themselves. As chief narrator Mr. Wilford Morgan had an arduous task to perform, but considering that he undertook it at short notice, in consequence of the illness of Mr. Vernon Rigby, acquitted himself most creditably. One could not but regret the unimportance of the part assigned to Lazarus, especially as Lazarus was represented by Mr. Santley. A rattling song, however, which occurs so near the end of the work that it must have been missed by many who left before the conclusion of the performance, in a great measure atoned for his long silence. At the close of the work Mr. Barnett was loudly called to the platform. As a composer he has certainly made progress, and a success at least equal to that of *The Ancient Mariner*, or *Paradise and the Peri*, may safely be predicted for *The Raising of Lazarus*.

#### MR. C. HALLÉ'S RECITALS.

THE excellence in point of execution, as well as the interest of these agreeable and instructive entertainments, has been fully maintained to the last. Mr. Hallé has conscientiously fulfilled his promise of bringing forward at each recital one or more concerted works, selected from the modern German school—from Schumann to Brahms, Raff, &c. In looking over the list of new works one cannot but remark the preference shown for Brahms. Having "struck" so rich a "lode," Mr. Hallé does well to work it as long as it lasts, before "prospecting" in another direction. A recently composed quintett, for pianoforte and strings, by Dr. Ferdinand Hiller, heard for the first time at the seventh recital, in the presence of its composer, proved so ingenious and at the same time so genial a work, as to point to the fact that (to pursue our simile) as rich treasures are sometimes to be exhumed from mines that have long been under work, as from those more recently discovered.

#### Musical Notes.

MME. EUGENE OSWALD, a lady well known as a talented pianist, has during the past month given three interesting recitals of pianoforte music. The more important works brought forward have been Beethoven's sonata in D minor, Weber's sonata in the same key, Mendelssohn's fantasia in F sharp minor, and his sonata in E, and Bach's Chromatic Fantasia and fugue. Among smaller pieces, specimens have been given of Scarlatti, Bach, Mozart, Schubert, Schumann, Chopin, Heller, Henselt, Brahms, Gade, and Liszt.

MISS ANNIE STOCKEN gave a concert at St. George's Hall on the 6th ult., the principal features of which were Schumann's trio in D minor; Beethoven's sonata in A, for piano and violoncello; and the "Moonlight" Sonata. Miss Stocken was assisted by Mr. A. Burnett (violin), Sig. Pezze (violoncello), and Mr. J. S. Sheldon. The vocalists were Miss A. Dwight, Miss Maas, and Mr. Montem Smith.

At Mr. Charles Gardner's concert, at Hanover Square Rooms, on the 7th ult., the chief pieces produced were Sir W. S. Bennett's "Chamber Trio" in A, Op. 26, and Beethoven's Variations in G, for piano and violoncello. Mr. Gardner also contributed various solos, including some from his own pen, which were well received.

DR. WILLIAM LEMARE gave a concert on the 9th ult., at the Angel Town Institution, Brixton, when Mendelssohn's *Athalie*, and Dr. Lemare's new operetta, in one act, *Pride and Policy*, were performed—the latter, we believe, for the first time.

THE total destruction by fire of the Alexandra Palace on the 9th ult., with the details of which our readers are doubtless familiar, will be a serious, though we trust only a temporary, loss to the organ-loving public. The magnificent instrument erected by Willis was one of the finest specimens of that builder's work. We understand that the directors of the Palace Company intend to replace it by another of at least equal size. Our readers will regret to hear that Mr. Frederick Archer, the organist, has lost by the fire the whole of his valuable musical library, including a large collection of rare organ music, and a number of manuscript compositions and arrangements.

THE last of Mr. Septimus Parker's Subscription Chamber Concerts at Epsom took place on the 19th ult., and brought the series to a brilliant conclusion. The programme included two stringed quartetts—Spohr in G minor, and Haydn in F, Op. 77, No. 2—Mendelssohn's sonata in D, for piano and violoncello; Beethoven's romance in F, for violin; and Weber's pianoforte quartett in B flat. The instrumental performers were the same as at the previous concerts; the vocalists were Mrs. J. Hopkins and Mr. W. Winn.

We would direct the attention of our readers to an interesting and able article on "Robert Schumann," from the pen of Dr. Franz Hüffer, which appeared in the June number of the *Forinightly Review*.

PROFESSOR OAKELEY has undertaken to contribute a paper on Church Music at the Church Congress to be held this year in Bath Abbey, in October next.

THE Report of the Third Annual Meeting of the Worcester Musical Society has been forwarded to us by Mr. E. J. Spark, the honorary secretary. During the past season three works have been produced for the first time in Worcester—Mendelssohn's *Christus*, Cummings's *Fairy Ring*, and Cowen's *Rose Maiden*. The fact that out of three new works brought forward, two should be by English composers, is very creditable to the society, which, from other



## EDITED BY E. PAUER.

## FAVOURITE MOVEMENTS

FROM THE

## PIANOFORTE SONATAS

BY

L. VAN BEETHOVEN.

No.	Movement	Op.	No.	Price	1. d.
1.	Adagio from Sonata.	Op. 2.	No. 1	...	2 0
2.	Minuet and Trio.	Op. 2.	No. 1	...	1 0
3.	Prestissimo.	Op. 2.	No. 1	...	2 6
4.	Scherzo and Trio.	Op. 2.	No. 2	...	1 0
5.	Adagio.	Op. 2.	No. 3	...	2 0
6.	Scherzo and Trio.	Op. 2.	No. 3	...	2 0
7.	Largo.	Op. 7	...	...	2 0
8.	Allegro.	Op. 7	...	...	2 0
9.	Adagio Molto.	Op. 10.	No. 1	...	2 0
10.	Allegretto.	Op. 10.	No. 2	...	2 0
11.	Presto.	Op. 10.	No. 2	...	2 0
12.	Largo.	Op. 10.	No. 3	...	2 0
13.	Minuet and Trio.	Op. 10.	No. 3	...	1 0
14.	Adagio Cantabile.	Op. 13	...	...	2 0
15.	Allegretto.	Op. 14.	No. 1	...	1 0
16.	Andante.	Op. 14.	No. 2	...	2 0
17.	Adagio.	Op. 22	...	...	2 6
18.	Minuet and Minore.	Op. 22	...	...	1 0
19.	Andante with Variations.	Op. 26	...	...	3 0
20.	Funeral March.	Op. 26	...	...	2 0
21.	Allegro and Allegromolto.	Op. 27.	No. 1	...	2 0
22.	Adagio.	Op. 27.	No. 2	...	2 0
23.	Andante.	Op. 28	...	...	2 0
24.	Scherzo and Trio.	Op. 28	...	...	1 0
25.	Adagio.	Op. 31.	No. 1	...	3 0
26.	Adagio.	Op. 31.	No. 2	...	2 6
27.	Tempo di Menuetto.	Op. 49.	No. 2	...	2 0
28.	Andante con Moto.	Op. 57	...	...	2 0
29.	Adagio (Les Adieux).	Op. 81	...	...	2 6

## W. A. MOZART.

No.	Movement	Price	1. d.
1.	Rondo and Polonaise from Sonata, No. 6	...	2 0
2.	Andante	" "	2 0
3.	Air and Variations	" "	3 0
4.	Rondo alla Turca	" "	2 0
5.	Adagio	" "	2 0
6.	Andante Cantabile	" "	2 0
7.	Fantasia in C	" "	3 0
8.	Andante	" "	2 0

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